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Come dovremmo vivere? Le odierne società capitalistiche permettono effettivamente alle nostre forme di vita di fiorire? O invece, esponendole a condizioni di dominazione e sfruttamento, cooperano ad arrestarne e inibirne i processi di sviluppo? Sono le domande di fondo a cui Rahel Jaeggi cerca di offrire una risposta in questo volume. Di contro alla neutralità etica liberale, viene rilanciato il tema della « vita offesa » e « alienata », caro alla tradizione della Scuola di Francoforte. Proseguendo e radicalizzando l'operazione critica e diagnostica intrapresa da Axel Honneth, di cui è stata allieva, Jaeggi insiste con decisione sul versante negativo: ciò è sulle crisi e i problemi da cui si deve partire per sviluppare una critica delle forme di vita che risulti incisiva ed estranea a ogni paternalismo ed essenzialismo. Una posizione teorica che aggiorna il metodo della critica immanente di

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matrice hegeliana e, nel contempo, utilizza alcuni strumenti concettuali dell'attuale ontologia sociale per tentare di scardinare l'idea tradizionale dell'economia come qualcosa a sé stante, interpretando così il capitalismo come una forma di vita tra altre.

What Theodor W. Adorno says cannot be separated from how he says it. By the same token, what he thinks cannot be isolated from how he thinks it. The central aim of Richter's book is to examine how these basic yet far-reaching assumptions teach us to think with Adorno—both alongside him and in relation to his diverse contexts and constellations. These contexts and constellations range from aesthetic theory to political critique, from the problem of judgment to the difficulty of inheriting a tradition, from the primacy of the object to the question of how to lead a right life within a wrong one. Richter

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vividly shows how Adorno ' s highly suggestive—yet often overlooked—concept of the “ uncoercive gaze ” designates a specific kind of comportment in relation to an object of critical analysis: It moves close to the object and tarries with it while struggling to decipher the singularities and non-identities that are lodged within it, whether the object is an idea, a thought, a concept, a text, a work of art, an experience, or a problem of political or sociological theory.

Thinking with Adorno ' s uncoercive gaze not only means following the fascinating paths of his own work; it also means extending hospitality to the ghostly voices of others. As this book shows, Adorno is best understood as a thinker in dialogue, whether with long-deceased predecessors in the German tradition such as Kant and Hegel, with writers such as Kafka, with contemporaries such as Benjamin and Arendt, or with philosophical voices that succeeded him, such as those

File Type PDF Minima Moralia Meditazioni Della Vita Offesa Di Theodor W Adorno of Derrida and Agamben.

Marco Pellitteri examines the growing influence of Japanese pop culture in European contexts in this comprehensive study of manga, anime, and video games. Looking at the period from 1975 to today, Pellitteri discusses Super Mario, Pok é mon, kawaii, Sonic, robots and cyborgs, Astro Boy, and Gundam, among other examples of these popular forms. Pellitteri divides this period into two eras ("the dragon" and "the dazzle") to better understand this cultural phenomenon and means by which it achieved worldwide distribution.

In The Art of the City Raffaele Milani reflects on the ways in which

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inhabitants of the cityscape have interacted on a spiritual, psychological, and philosophical level with the architecture that surrounds them. Working with the premise that the city has a “soul,” which is externalized in the physical structures of its urban space, Milani expresses alarm in the face of sprawling megacities that typify the postmodern age and endanger the survival of cities’ distinctiveness. While he laments that the nature surrounding cities is disappearing under concrete, his concern is counterbalanced by the realization that there are ongoing projects of urban reclamation, renewal, and reutilization aimed at preserving an ancient, almost mystical rapport between the citizen and the lived space. Milani illustrates his argument by citing the works of modern architects including Emilio Ambasz, Massimiliano Fuksas, Frank Gehry, Rem Koolhaas, Kisho Kurokawa, Daniel Libeskind, and Renzo Piano.

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Rather than a history of architecture, *The Art of the City* is a compelling and timely reflection on the important challenge of insuring the continued liveability and aesthetic valorization of public spaces.

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